

Vestnik 2016-2017 – Summary

p.8. Editorial

Vestnik editors team tells about some changes in magazine publication schedule, and also announces the opening of ROSA's official website.

p.9. ROSA in 2016-2017

A regular International Orff-Schulwerk Forum took place in Salzburg on July, 4-6. The topic of the forum was "Effective ways of pedagogical activity evaluating in the field of elemental music and dance". An international Orff-Schulwerk Symposium was held on July, 7-10. Its topic was "Changes?! — elemental music and dance education in the changing world of media". Three business meetings with Barbara Haselbach, the president of the Forum, took place.

ROSA official website was developed.

A practical conference featuring Malina Sarnowska, a presenter from Poland, took place in St. Petersburg in June 2017. The topic of the conference was "Components of creation".

p.12. I.Savelova (Solnechnogorsk, Moscow Oblast). Orff-orchestra in preparatory classes of an art school, or Colorful leaves (almost like Schumann's).

The author tells about her experience of holding Orff-lessons with preschoolers; she lists the main stages of the first teaching year – from spontaneous experiments with musical and percussion instruments to learning and playing simple melodies by ear. One of the specific characteristics of children of this age is that creative process and exploring the environment are much more important for them than the final result, so on the recital children presented an improvisation – only several years later they were ready to perform fixed scores.

"<...> "For many years I haven't separated percussion orchestra lessons (that was their official name) into a special subject. There was a training program, the lesson was marked in a schedule, but in fact a complex Orff-music playing lesson was held; there was a place for speech and movement improvisation, singing, clownery, theatre. Were my lessons really Orff-lessons? Who knows... But as for me, Orff-orchestra lesson is not closely connected with Orff-instruments (they can be used in any school orchestra). In my mind, Orff-orchestra is much more connected with deep principles of Orff-pedagogic: harmonious personal development with the help of art (music playing in particular and awakening (or cultivation) of musicality and musical abilities – and creativity in general – during collective playing with music.

In this aspect, it's hard to overestimate the possibilities of Orff-orchestra. Although it's also not so easy to understand them for someone who is far from Orff-pedagogic. In many art schools

junior students attend percussion orchestra lessons. These lessons are easy to understand for everyone: students learn their parts in a percussion score – often composed by the teacher – to perform on a concert. In other words, the final result is a stage performance. The school administration wanted me to do something similar: learning some little concert acts with preschoolers. I had to do it, but my main goals were completely different. <...>”

p.15. N.Kotyukova (Yaroslavl). An interesting and informative book!

The author shares her impressions about Micaela Grüner’s book “Orff-instruments”. The book contains the history of Orff-instruments and their descriptions, analysis of playing technique, practical advice for the stage of getting known with the instruments.

“<...> I think that this book will be interesting to both beginners and experienced Orff-teachers. The edition is illustrated, notational examples and audio CD are included.

In groups of 4-5 year old children I often use games, writing and sounding stories and plays. It’s simple, exciting and accessible. Orff-instruments provide players a possibility to experience special musical, physical and emotional feelings. They give an impetus to different ways of performing, induce a transition from major to fine motor skills, train one’s hands.

Preschoolers like to sound texts and stories with percussion, sounds, voice and musical instruments. Micaela Grüner offers a sonic-and-timbre story “Easter hares” for the preparatory stage of learning barred instruments playing. <...>

As my practice has shown, a lot of stories can be written on this model! <...>”

p.17. N.Akhunova (St. Petersburg). World of Orff-instruments. Novelties and discoveries.

The author tells about some instruments that were included into Orff-teachers’ arsenal recently: chime bars (resonator bars), fine-tuned bells and Boomwhackers™.

p.20. About Studio 49 factory

The history of Orff-instruments creation and production development. The material was provided by Studio 49 company.

p.22. G.Khokhryakova (Amzya, Republic of Bashkortostan). An orchestra made of nothing.

The author shares her experience of setting up an orchestra in a situation that is quite common for not so rich provincial schools, namely impossibility to acquire a high-grade barred instruments set. Galina uses recorders, open fifths tuned guitars, bass domra in her lessons. A lot of attention is paid to self-made instruments and sounding household items.

“<...> Ready-made” (and high-quality!) instruments are surely good. But different sounding household items and self-made instruments are as important for child’s high-grade development as

self-made toys and boxes-sticks-stones-wires-nuts-buttons that can turn into anything and anyone during play and are much more important than ready-made talking dolls and their houses with dishes, dresses for all occasions and furniture. Self-made instruments can be used either before “real” ones or at the same time. One can discover and construct them himself, thus finding a vast number of timbre options in one simple little thing. Although these self-made instruments don’t sound as exquisitely and nobly as polished branded beauties, they still have some special loveliness and zest. These “relatives” of real instruments are worthy of respect. It’s worth dealing with them! <...>”

The author provides some examples of games with sounding items; a game called “Toller” (with bell sounds produced by metal items (for example, wrenches) hung on fibers) is described in detail.

Reasoning about possible line-up of Orff-orchestra, the author provides quotes from W.Keller’s “Introduction to Music for Children” (translated to Russian by F.Marmorstein) about inexpediency of including piano.

There is also a repertoire problem: Carl Orff’s and Gunild Keetman’s “Music for children” and Russian version of Schulwerk (vol.I) are still not widespread in Russian art schools. Lack of music playing experience obstructs using the material. It’s necessary to attend and organize seminars in order to learn how to organize Orff-teaching process.

It’s important to note that “ready-made” notational material should be perceived as the basis, not as a “sacred text” , to depart from which is forbidden. Schulwerk offers a possibility to make your own models based on native folklore.

The author considers popular classic music arrangements a pretty questionable repertoire option – they don’t match the nature of Orff-instruments and take a lot of time to learn. Moreover, one of the main meanings of Orff-Schulwerk is to turn to music styles that existed long before classical music (and also at the same time with it), thus getting students ready to perceive and perform the very same classics.

p.28. V.Zhilin (Varna, Chelyabinsk Oblast). Playing instruments

“<...> Children often really like playing instruments, sometimes it becomes a culmination of a lesson. Without instruments a music lesson is not complete, not broad enough, it’s one-sided. Instruments supplement and help other kinds of activity – singing, music listening, movement – very well. But using instruments requires some special rules, otherwise a lesson turns into a chaotic noise, tiring both teacher and children. They must be introduced carefully, step-by-step, thoughtfully, gradually, so that children would benefit and develop and not feel negative emotions.

In this article I describe different stages and methods of using instruments, exercises with these that motivate a child to go on learning music and offer a teacher possibilities for further development. <...>”

The author provides some examples of barred instruments exercises: learning rules of handling instruments, ametrical exercises, games with sticks, playing by graphic scores, ametrical pieces, rhythmical exercises, melodic echo, movement accompanying, bourdon exercises.

p.33. The topic of the next issue: ‘CONCERTS FOR CHILDREN’ (offered by Nadiya Lobanova, Tomsk)

What are these concerts like? Well... VERY different! Depending on performers, the target audience, subjects; are they organized by some reason or just spontaneously; interactive or with a “scene-hall” distance. There also are “scary” concerts – recitals in art schools, where teachers evaluate children, not taking into account that a student lays himself out to the maximum; but these concerts are not for children. Anyway, every concert is a meeting of musicians and listeners. And for musicians it’s a peculiar form of an utterance, revelation and responsibility. Performing children are a miracle! Just a while ago they couldn’t do almost anything and now they play, feeling like “I can!”. It’s worth a lot, especially nowadays, when a consuming child can be met more often than a creating one. We need different concerts! And what are they like in your practice?

PRACTICE

p.34. T.Shevakhina (Vladimir). Speech music playing.

The author lists the tasks of speech music playing that include work with articulation and diction; development of imagination, rhythm feeling and hearing; improvisation skills. Russian folklore based exercises for children are provided.

p.40. V.Zhilin (Varna, Chelyabinsk Oblast). Orff-instruments accompaniment (excerpts).

Several V.Zhilin’s scores for Orff-instruments ensemble are provided.

“These scores were first published in 90s. Probably a little “samizdat” (self-published) book was the first step towards creating the Russian version of Orff-Schulwerk, which is still to be done!”

p.42. AN INVITATION TO THINKING

E.Fayustova (Ekaterinburg). My way to non-ideality.

The author tells about how her willing to become a perfect teacher led her to a loss of interest in her work and to an emotional burnout, and how she managed to realize that who you really are is much more important than what you want to seem to be.

“<...> If I came to a lesson having fatigue “left behind the door” – the fatigue will come into working area through the clients. For some time children and their parents will try to “accelerate” along with me to play and have fun, but later this artificially created energy will come to an end, giving place to apathy, on which one won’t get far. If anger is left behind the door – it will come up as some ridiculous head to head collisions, falls, quarrels.<...> And vice versa, if I’m honest with myself and I go to the clients, clearly understanding that, for example, now I’m extremely irritated because of traffic jams, the lesson dynamic changes, my intuition demands me to add other games, play other music, use other movements. The lesson runs very naturally and harmoniously, we move on our common energy, my energy connects with these of children and parents <...>

<...> *Maybe there is too much of you for some children and too little for others, you will never be good for everyone, but if you're real, people who need you here and now will come up here and now alongside with you. <...>*"

p.47. "An overarching goal in my work with children is to have them feel music in their bodies." An interview with Christa Coogan.

In the end of Christa Coogan's course in Moscow (March 2016) that I have written about in my blog at uarecreative.ru, I had an opportunity to talk with her. Some of the questions were discussed beforehand in a correspondence, some came up during the talk. Revision and refinements came later... As a result, the following text of an interview with a great professional in the field of movement and dance came up.

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EVENTS

p.52. International Summer Course (summer of 2016, Pécs, Hungary).

Anna Shimkevich (Saratov):

I participated in International summer courses thrice (Hungary 2014 and 2016, Czechia 2015).

Tutors, atmosphere and organization – everything is really cool! A hundred participators from different countries that meet for these five days to be absolutely implicated to music and each other.

For me these courses are significant, because there I fuse and absorb, feel, wish to wish and find answers to many questions. There I am a hundred-percent happy person, feeling not dropped out, always present in an interesting and important process that changes your world, your attitude to work, material and yourself, new landmarks arrange, and the most important is that new windows open in yourself!

Olga Pushkaryova (St. Petersburg)

I attended summer courses twice and I really hope that I will be able to go to Nitra... It's a really important event for me, I get ready to it beforehand, compiling my requests during a year, and after a visit I get a qualitative breakthrough in my activity. The summer courses give me a great stimulus to realize my long upcoming plans. It's a possibility to reconsider my landmarks completely or, vice versa, gain confidence in correctness of my direction. I wanted to save every moment of a rich programme in my memory. Incredible teachers, interesting and creative participants from all the continents, really beautiful places... It's the best time to discover something new and yourself. I sincerely thank the organizers of the course for this fantastic creative atmosphere!

p.53. Orff-way in professional music education

Since 2014, an International Assembly "Modernity and creativity in methods and practice of teaching theoretical subjects in music schools and art schools" is held yearly in Moscow, based on Music school named after M. Balakirev. In 2016 Natalya Aleksandrova – head of theoretical department of

Novosibirsk Special Music School, leader of methodological association of solfeggio teachers of music and art schools of Novosibirsk Oblast, member of Russian Orff-Schulwerk Association (ROSA) – held a master class on this Assembly. Natalya prepared a lecture and a video presentation about the practice of teaching elemental music by the Carl Orff's system in elementary grades of Novosibirsk Special Music School, presenting Orff-pedagogic as one of pedagogic technologies of musical hearing active development in a professional school. The result was the Grand Prix Diploma of International Assembly.

At the same time an Orff-pedagogic practical seminar was held by N.Aleksandrova for first and second course students of Moscow State Conservatory named after P.Tchaikovsky within the framework of the course "Methods of teaching musical theoretical subjects".

p.54. Principles of Orff-Schulwerk

The Wolfgang Hartmann's and Barbara Haselbach's article translated by Natalya Shestopalova (St. Petersburg).